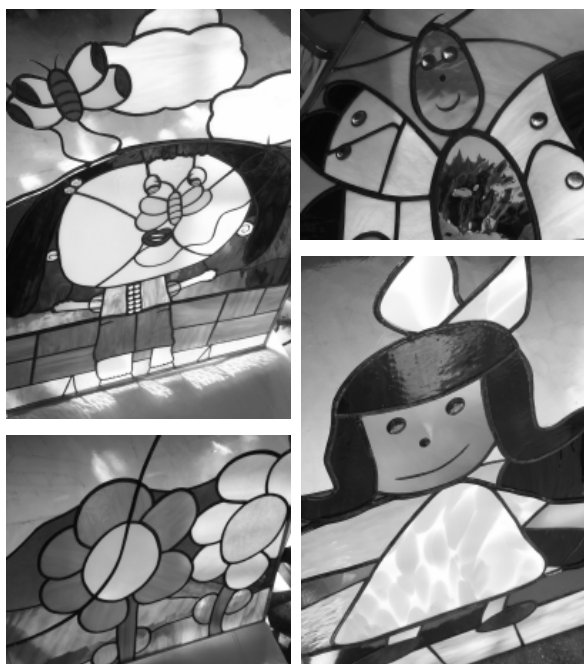


# Washington Arts

Arts Participation Edition - Fall 2004

## Arts Participation Through...

**T**ransformation - over 1300 pieces of cut glass and 50 pounds of solder were used by artist Julie Prather to create twenty-five glass panels for installation at the McClure Elementary school in Grandview.



Details from "Butterflies" by Julie Prather

Working from drawings and collages done by students at the school, Julie took inspiration in the scenes they created, and the numerous butterflies that appeared in their work and transformed those images from ephemeral, brightly colored bits of paper into translucent glass. The panels, installed in August, make up a wall of the school's library and frame the front entrance, illuminating all who enter or study there.

Julie Prather is one of over 75 artists who were commissioned by WSAC's Art in Public Places program over the past year to create and install artwork in public spaces throughout the state.

**D**edication - the arts are a field filled with hard working, passionate people. At the joint NASAA / AFTA (National Assembly of State Arts Agencies / Americans For The Arts) convention in July, over 1,200 arts administrators, board members, commissioners, educators, artists, funders, public officials, and advocates from across the country came together to share their commitment to expanding arts access, improving accessibility and increasing support for artists and arts organizations.

People in the arts field spend countless long hours crunching numbers, distributing funding, producing reports; days in the field coordinating hundreds of details needed to complete a public art installation, working with and for artists and arts organizations; endless hours in board meetings, fund-raising, scheduling and organizing; time spent rehearsing, painting, sculpting, drawing, dancing, traveling, working on improving technique and style.

Endeavoring to expand the arts, to preserve artistic heritage, striving to further participation in the arts, to increase arts education, to reach out, to make connections.

Thanks to everyone who contributes to this vibrant creative environment and for making Washington state such a beautiful place in which to pursue our passion for the arts.

**C**ollaboration- has always been important to the arts and to state government. Here at the Washington State Arts Commission (WSAC), the past few years have seen significant growth in the number and diversity of our collaborations.

The Washington State Arts Commission's mission is to "cultivate a thriving environment for creative expression and appreciation for the arts for the benefit of all," which we achieve through strong, vibrant connections with artists, arts organizations and communities. Inside this issue of Washington Arts are the stories of our collaborations with Washington State Parks and Recreation Commission, Washington State Department of Transportation, the Wallace Arts Participation Initiative, Public Art Committees and many more.

The arts connect individuals in a community together – they enhance diversity, they promote mutual understanding and they encourage active participation by citizens, as audience members and volunteers. The arts are a valuable part of communities, economic vitality and the quality of life in Washington State.

**T**ransportation - WSAC's Folk Arts program continues its nationally acclaimed Cultural Tourism productions with the sixth Washington Heritage Tour: I-5 North Seattle to Blaine. Heralded by the National Historic Trust as one of the country's "success stories" of Heritage Tourism, the WSAC Heritage Tour series illuminates the cultural landscape of routes in Washington. A cassette recording or CD featuring music, songs, narratives, educational and entertaining information is played in the traveler's vehicle giving snippets of local cultures as one transversees the route. A thorough booklet with detailed maps, historic and cultural information, and recommended places to visit is included.

What makes these tours unique is the research that author Dr. Jens Lund has put into identifying, documenting and presenting the local voices that speak about the culturally diverse people in this part of Washington; hundreds of hours of field recordings were collected. The Seattle to Blaine tour features over 25 selections including Norwegian Stan Boreson reminiscing and singing about Ballard, Asian Indian traditional singing from North Seattle, a Peruvian group from Mount Vernon, family farmers speaking about the rich Skagit Valley, and Native American stories and songs from local tribal elders.



Lummi Carving by James Jewell, Peace Arch - USA & Canada, Ray Moses a Tulalip storyteller and teacher  
Photos by Jens Lund

For more information on all of the Heritage tours visit [www.washingtonfolkarts.org](http://www.washingtonfolkarts.org).

### Inside this issue

#### Arts Participation Through...

From the Director.....	2	3.....	Folk Arts in the Parks
Arts Commission Updates.....	2	3.....	Arts Participation Initiative
Participation in Public Art.....	4	5.....	Arts, Education & Participation
Mapping State Cultural Policy.....	6	7.....	Cultural Exchange

#### Art, Facts & Information

# From the Director

Arts participation means different things to different people.

- To **artists**, participation is about making art.
- To **audiences**, participation is about attending, observing, visiting, watching.
- To **supporters**, participation is about contributing time, dollars, skills, leadership.

This issue of our newsletter explores arts participation from those three perspectives – and links arts participation to public value.

The Washington State Arts Commission was established in 1961 for the “*conservation and development of the state’s artistic resources*.” In the 40 years since, we’ve invested in arts organizations, strengthened arts education programs, established a state art collection and supported arts programs and projects in communities across the state. These activities provide opportunities for all Washington residents and visitors to participate in the arts.

In the past couple of years, we’ve learned a lot about arts participation, and how artists, audiences and arts supporters link to provide opportunities for others to participate in the arts.

Arts-centric businesses employ nearly 3 million people nationwide, according to a recent study by Americans for the Arts (*Creative Industries: Business and Employment in the Arts*).

Nationwide, 76 percent of adults, or 157 million people, made the arts part of their lives in the twelve months ending August 2002. (2002 *Survey of Public Participation in the Arts*, National Endowment for the Arts).

A study of Seattle’s music industries reveals that, “ in combination, both the core and supporting industries support nearly 10,700 jobs in nearly 3,000 businesses contributing \$266 million in labor income.” (*Economic Impact of Seattle’s Music Industry*, City of Seattle’s Office of Economic Development).

The arts are big business in Spokane. We estimate that the arts non-profits, art businesses and individual artists contribute \$18,905,190 in direct impact to the Spokane economy. In 2001, the estimated indirect impact was \$54,446,947! (*Executive Summary of Economic Impact in the Arts*, Spokane Arts Commission).

Government invests in the arts because the arts provide a public value: they contribute to the common good – and contribute to other things that contribute to the common good. Public education, for example, is valued because it contributes to the common good; the arts are part of a complete education, and this agency plays an important role in strengthening arts education. The arts also contribute to other public values – including downtown revitalization and economic development.

Arts organizations and artists are our partners in delivering public values, and in providing opportunities for you to participate in the arts. I hope this newsletter provides some useful information about arts participation, and along the way inspires you to participate in the arts in some new ways. Keep in touch.

kt

## Arts Commission Updates

In August, Governor Locke made four new appointments to the Washington State Arts Commission; Elaine Grinnell of Sequim, Leann Johnson of Vancouver, Silvia Maria Lazo of Spokane and Bill McKay of Richland were appointed to terms ending July 28, 2007. In addition, Benjamin Moore of Seattle, Cheryll Leo-Gwin of Redmond and Charlene Curtiss of Seattle were reappointed to terms ending July 28, 2007.

At a recent Arts Commission meeting, held July 29 – 30, 2004, on the Whitman College campus in Walla Walla, Bill Merriman of Yakima, interim Chair since February, was unanimously elected to the position of Chairman; Joan Penney of Mount Vernon was elected First Vice Chair, and Ben Moore as Second Vice Chair.

Kris Tucker, Executive Director of the Washington State Arts Commission said, “We are excited by the Governor’s appointments and look forward to working with our new commissioners.” Tucker added, “These officers and new commissioners bring valuable expertise, experience and vision to the Commission.”

Elaine Grinnell is a retired counselor with the Port Angeles School District; she is an elder in the Jamestown S’Klallam tribe, and recognized as a traditional storyteller. Leann Johnson is manager of cultural services for the city of Vancouver, and active in diversity and intercultural issues. Silvia Maria Lazo is the director of SL Productions, a performing arts company, specializing in Latin American traditions. Bill McKay is dean of Arts & Humanities at Columbia Basin College.

Newly elected chair Bill Merriman is a Yakima businessman and former Vice President of Shields Bag and Printing Company. Ben Moore is Managing

Director of the Seattle Repertory Theater. Joan Penney is Dean of Academics at Skagit Valley College, a past president of the Skagit Performing Arts Council and the Interim Executive Director for McIntyre Hall.

The Arts Commission staff expresses appreciation to former commissioners: Chair Barney Speight, Janet Biles, Michael Kissinger, Alex Kuo, Ed Schupman, Stephanie Ellis-Smith, Linda Lipke, Robert Ozuna, Luis Ramirez, Rep. Mary Skinner and Sen. Shirley Winsley all whom have recently finished serving their terms as members of the Commission. They have our thanks and gratitude for their contributions of time, energy, guidance and creativity.

Former WSAC Assistant Director, James M. Emde passed away September 12, 2004 in Olympia at the age of 86.

Jim served as the Commission’s first Assistant Director from 1969 through 1980, including oversight of the agency’s grant programs, artist fellowships and financial, personnel and agency operational matters.

Emde graduated from the Curtis Institute of Music in Philadelphia where he studied the tuba and double bass. His performance career included the Kansas City and Pittsburgh symphonies as well as the Milwaukee Summer Symphony, Philadelphia Opera Company, and NBC Radio in New York City. His career as arts administrator included positions with the Baltimore, Omaha, Winnipeg and Spokane Symphonies.

James Emde is survived by his wife Marigem, and three sons, Richard, Eric, and Jay. We would like to express our condolences to his family for their loss.

### Washington State Arts Commission

Governor Gary Locke

Commissioners

Chair, Bill Merriman, Yakima  
Vice Chair, Joan Penney, Mount Vernon  
2nd Vice Chair, Ben Moore, Seattle  
Miriam Barnett, Tacoma  
Monte Bridges, Seattle  
Christopher Bruce, Pullman  
Charlene Curtiss, Seattle  
Elaine Grinnell, Sequim  
Leann Johnson, Vancouver  
Rep. Lynn Kessler, Hoquiam  
Silvia Marie Lazo, Spokane  
Cheryll Leo-Gwin, Bellevue  
Lee Lyttle, Olympia  
Jean Mandeberg, Olympia  
Bill McCay, Richland  
Martha Nichols, Newport  
Bridget Piper, Spokane  
Cami Smith, Edmonds  
Stephen Sneed, Seattle  
Sen. Pat Thibaudeau, Seattle  
Rep. Rodney Tom, Medina



# Folk Arts in the Parks

## Washington State Parks Inaugurates Folk Arts Program

In July 2004, the Washington State Parks and Recreation Commission (WSPRC) inaugurated a new Folk and Traditional Arts Program.

The program, administered through WSPRC's Partnerships and Community Services Center, is funded by a grant from the Folk and Traditional Arts Program of the National Endowment for the Arts. The Folk and Traditional Arts in the Parks Program is the first effort of a new Partnership Agreement between WSPRC and the Washington State Arts Commission (WSAC), inaugurated by Rex Derr, Executive Director Parks and Recreation and Kris Tucker, Executive Director of the Arts Commission. The Partnership Agreement between WSPRC and WSAC is one of a series of such collaborations being developed by both agencies to increase cultural participation opportunities in Washington state.

It is the goal of WSPRC's Folk and Traditional Arts Program to develop at least one interpretive presentation in a State Park in each WSPRC Region (Eastern, Northwest, Puget Sound and Southwest) during our first year, eventually expanding the program to include regular seasonal events in State Parks throughout Washington. Performances of traditional dance, music, and storytelling and exhibitions and demonstrations of traditional arts and crafts are among the presentations being planned. In time, existing ethnic, occupational and other local festivals may be brought into State Park venues, and new events will feature the cultural expressions of Washington's diverse ethnic, local and occupational groups. These events will be coordinated in cooperation with two other projects also supported in part by NEA funds: Northwest Folklife's "Arts and Trails" project,

managed by Jill Linzee, is developing folk arts and performance venues and events in State Parks near the Lewis and Clark National Historic Trail, along the Washington-Oregon border, during the 2005-06 Lewis and Clark Bicentennial. *Dos Culturas*, a Washington State Arts Commission project, managed by Methow Arts founder Laura Fine-Morrison, is bringing Latino arts, performances, and celebrations to public libraries and parks in north central Washington.

One of the primary goals of this program is to use the arts to develop outreach between WSPRC and Washington's ethnic communities, especially those who have recently arrived in the state. Many of Washington's newer immigrant communities may not yet have discovered State Parks as a recreational resource and it is our goal to make our State Parks' visitor base reflective of the diversity of our state's population.

Jens Lund

For more information please contact:

Jens Lund, Program Manager  
Folk and Traditional Arts in the Parks Program  
Partnerships and Community Services Center  
P.O. Box 42650  
Olympia WA 98504-2650  
360-902-8526  
jens.lund@parks.wa.gov

# Arts Participation Initiative

WSAC's impetus to renew its arts participation work came in 2001 with the announcement of a five-year grant from the Wallace Foundation. This State Arts (START) grant, awarded to 13 states, initiated a program emphasizing arts participation based on a new RAND study, "A New Framework for Building Participation in the Arts." This conceptual model indicated that arts participants could be identified as three groupings: *audiences, artist/producers and arts supporters*. Arts organizations can work with each group of participants to *deepen, broaden and/or diversify* its members by looking at relevant motivations and barriers to participation. For

example, an arts organization might be able to diversify its audiences by looking at language, economic or programmatic barriers that community members face when considering active participation.

The Wallace Arts Participation Initiative has grown to include 15 arts and cultural organizations who are working on increasing cultural participation and public value of the arts in ethnic, rural, disabled and low income communities. The addition of 5 agencies to the original list of 10 grantees was due to grants from the National Endowment for the Arts Challenge America Program. The participating organizations are Allied Arts of Yakima Valley, Arts and Visually Impaired Audiences, Central District Forum for Arts and Ideas, Friends of the Deming Library, International Examiner, La Casa de Artes, Langston Hughes Performing Arts Center, Longhouse Education and Cultural Center, Lopez Community Center Association, META/Northwest Children's Theater, Northwest Learning and Achievement Group, SouthEast Effective Development and United Indians of All Tribes.

These grassroots organizations are involving low income youth, elders, tribal members and hearing impaired audiences in many geographic areas of the state who have not had active and formal arts training or opportunities to experience the arts.

At the same time, the 15 organizations are working together to develop models for successful programs in these important target communities. Training sessions for the leadership teams from each group have been held in Seattle, Olympia and Toppenish. A future gathering may involve other organizations working with similar populations.

The noted arts consultant Louise Stevens of ArtsMarket in Billings, Montana, has been contracted to document and evaluate the work of the Wallace Initiative and make recommendations for WSAC's continuation of the program. Stevens has completed a study of Montana's Wallace project.

Mayumi Tsutakawa

Mariachi workshop, July 4, at Grandview High School with students and faculty from Grandview, Sunnyside and Toppenish. Students and a parent from Mariachi Huenachi and Mariachi Los Gavilanes served as workshop presenters, with Mr. Osvaldo Chavez

as the lead conductor. The afternoon seminar culminated with a potluck dinner and concert for families and community. This fall, Grandview High School started with about 15 students in their intermediate class, and about 40 students in their beginners' class.



Mariachi Workshop - Allied Arts of Yakima Valley - Photos by Daniel Groves of Northwest Community Action Center & GEAR UP Parent Involvement Program



# Participation in Public Art

Local decision-making is central to the public art selection process of the Washington State Arts Commission. Local decision-making allows those who will be living and working near the artwork the opportunity to affect their surroundings in a meaningful way.



*"Elders" by Michael Dennis*

"Meaningful" takes on a different definition for each local art selection committee. For some, meaningful is thought provoking; for others it is a reflection of local culture; for others it is interactive to the point that it can be touched; and still for others, it is a statement of core agency values. Whatever the definition, it is unique to what is important to the local decision-making committee.

Local committees develop their own broad criteria for the artwork that will be located at their institution. A State Health Department lab coined their number one criterion as "recess." They sought artwork that would take them from the black and white world of testing samples to a place where conversations were open, and diverse points of view would provide a break from the very important, accurate lab work that was their daily routine.

Eastmont Junior High School's (East Wenatchee) committee focused on the community-based building concepts and goals created by focus groups and charettes. They wanted the artwork to address the local landscape – be it columnar basalt cliffs, apple orchards, the Wenatchee River or whatever the artist found intriguing. They a desired connection to the land, to the uniqueness found in central Washington.

Grays Harbor College, founded in the 1920's, was very proud of the role the college has played in their community for the past eighty years. Their criteria reflected this rich history, from the beginning when they payed their instructors with chickens and firewood, to today's new construction of a multistory building.

At Olympic College's new Poulsbo campus, which was built on a Douglas fir-covered hilltop, the committee sought an artist who could focus on harmony with the natural setting and the northwest style campus building. They felt strongly that the work should provide impact and honor both the Native Americans and Scandinavians who had lived in the area.

The Olympic College committee who developed the above criteria was comprised of Larry Brownley (Poulsbo artist), Kate Easton (OC Executive Assistant to the President), Sheryl Scott (S'Klallam Tribe), Richard Strand (OC Dean), Jan Williams (OC Public Information Officer), Scott Wolf (Miller/Hull Architects) and Kelly Woodward (OC Director of Poulsbo Campus). Once the committee established their broad criteria they reviewed artists in the Artists Resource Bank, the roster of artists eligible for percent-for-art projects generated through the new construction of state buildings. This committee reviewed the work of approximately

100 artists interested in working in their budget range. Of these 100 artists, the committee identified 22 artists for further portfolio review.

The committee ultimately selected Michael Dennis of Denman Island, British Columbia to develop an artwork proposal for their campus. Dennis, who carves cedar, worked with the committee throughout the design proposal stage of the art selection process. Dennis initially met with the committee at the building site. He presented his approach to his work and the commissioning process, and the committee shared their criteria along with who they were in the community and their hopes for what the artwork would bring to the area.

With this information and the site plan, Dennis spent approximately 3 months developing his concept for the artwork. He returned to Poulsbo and met with the committee to present his proposal for "Elders." The artwork consisted of 3 nine-foot figures carved from fallen cedar. Dennis, who salvages cedar from logging sites on the West Coast of Vancouver Island, was able to honor

both the generations of peoples who have inhabited the area, and honor the old growth forests that once covered the landscape. Dennis proposed to site the artwork outside the main entrance lawn in an area surrounded by western red cedars and Douglas firs. The site lines were excellent for all those who visited the campus. The committee unanimously accepted "Elders."

During the fabrication process of "Elders," Dennis worked with key committee members to determine appropriate landscape materials to surround the artwork and installation footings that would maximize protection of the wood in our wet northwest climate while also taking aesthetics into consideration.



*Artist Michael Dennis with 'Elders'*  
(All photos on this page by Jaclyn VanWarrebey)

The committee also coordinated a dedication ceremony with Michael Dennis. Speakers at the August 2004, ceremony included Dr. David C. Mitchell, Olympic College President and a blessing provided by Jim Pratt, Suquamish Tribe Elder. Dennis spoke about the imagery and the importance of having his work in an educational setting. Local dignitaries, college staff and students, and citizens were able to meet Michael Dennis and further discuss his work at a reception hosted by the college immediately following the ceremony.



*Jim Pratt, Suquamish Tribe Elder*

Now installed, the routine care and maintenance of "Elders" is the responsibility of Olympic College. Their participation in selecting the artist and the artwork was central to Washington State Arts Commission's acquisition process. Now their participation in the care of the work is central to the ongoing stewardship of artwork in the State Art Collection. There are currently 4500 artworks in the State Art Collection; the participation of Washington's residents is paramount.

Alice Taylor

Art in Public Places - Whenever specific state-funded buildings are newly constructed, it is legislated that ½ of 1% of construction costs be allocated for the acquisition of public art. Through the public art process administered by the Washington State Arts Commission, the people who live and work in the area make the decisions about the artwork. Agencies who receive the public art allocation appoint a 5-7 member art selection committee. Art in Public Places (AIPP) program staff facilitate the committee comprised of local residents, building users, building staff and local artists; the building architect often serves in an advisory capacity. The AIPP Project Manager walks the committee through a six meeting process for artwork selection, which includes criteria development, artist selection and proposal acceptance. The artwork that the committee ultimately approves becomes part of the State Art Collection. Although owned by the state, the stewardship of the artwork, including routine maintenance and care, is the responsibility of the institution where the work is located.



# Arts, Education & Participation

## Public Access to the Arts Expanded by Student Work

“The Mid Valley Hospital in Omak has been culturally transformed.... by color,” said Kate Jones, director of Methow Allied Arts. Vivid Georgia O’Keefe-inspired paintings and translucent dyed silk panels, created by regional students, have found a welcome home. Flowers are the theme, and their vibrant color and graceful form provide a sense of warmth and well being in an institution where health and healing are paramount. Each piece is a flamboyant and joyful expression of a child’s creative spirit.

This project is a part of the Okanogan Region Arts Education Consortium, an artists in residence program that was initiated to promote the arts in public schools through community participation. Methow Allied Arts (MAA) was one of the Washington State Arts Commission’s first year applicants to the Arts Education Community Consortium Grant. The goal of the grant and the applicants was to build sustainable arts programming based on the Essential Academic Learning Requirements in the Arts in the local public schools. Intended to support the arts in the schools, for most consortia, the K-12 programming has progressed and so has community participation. The Okanogan Region Arts Education Consortium led by MAA is a good example. Their partners include four school districts, four arts organizations, and a variety of others like Mid Valley Hospital, Colville Confederated Tribes, Wenatchee Valley College, the Omak Kiwanis and the Methow Valley Sport Trail.

While student learning grows, public access to the arts grows. Methow Valley Sport Trail, for instance, helps identify sites and fund permanent student installations along the area’s vast trail system. The Mid Valley Hospital, at which students are providing the most crucial access to art, contributes significant funding to purchase high quality materials for the artwork creation. Students participating in this consortium project have not only installed large frames and mats that allow continuous changes in artwork, but also a series of 2’ x 7’ painted silk banners (see photo) in an area of the hospital that staff identified as an eyesore. Okanogan second graders who worked with Winthrop artist Deirdre Cassidy created this opening presentation of brightly colored paintings inspired by Georgia O’Keefe. At the end of the corridor is a permanent installation of translucent 5’ x 2’ silk panels of gracefully drawn, giant flowers created by high school students in Pateros through a residency with Twisp artist Tori Karpenko.



*Installation by Pateros High School students & artist Tori Karpenko  
(photo by Kate Jones)*

The Okanogan Region Consortium is proud to be a part of the nationally growing interest in arts and healthcare and to be following the advice of Dana Gioia, National Endowment for the Arts’ Chairman, who said, “If you go back in ancient times, the arts in healthcare, arts and medicine, are intricately related. I think one of the great opportunities we have right now in America is to connect art—its strengths, its potentials, its possibilities—with the inevitable journey of human life. The arts are needed in periods of great joy and great stress.”

The students’ commitment to bring art and healthcare together was great. Kathleen Smith, MAA’s Arts Education Coordinator reflected, “The silk painting was a meditative experience for those kids. They didn’t talk for a week. They didn’t talk; they just worked.”

Teaching artist, Tori Karpenko, who was new to the program this year, said, “One of the most incredible things for me was for kids to start out making a small sample, and that was satisfying enough... and then the look of disbelief in their eyes when they saw the large panels, and they couldn’t imagine being able to do something on that scale. The pride in that room, you could feel it. It was a great swelling! And the principal, and the teachers, and the newspaper came in, and the students got to show their work off....” Student Allie McFee, who painted the bird of paradise, said, “This was a major adrenaline rush. I like being able to express myself in a very new way.”

An open house celebration of the new work will be held at Mid Valley Hospital in Omak on Sunday, October 24<sup>th</sup> from 1:00 to 3:00 pm. Everyone is welcome and encouraged to attend. For more information on where to find student work in the area or to get involved as an artist or other partner, call Methow Arts Alliance at 509-997-4004.

Methow Allied Arts is a non-profit organization in Twisp, founded in 1983 to enrich the lives of students and community through the arts. Their arts education consortium is a partnership with the Methow, Pateros, Okanogan and Omak school districts to augment student learning in the arts through artists residencies, teacher training and culture trips to Seattle. Since the 1999-2000 school year, the Arts Education Community Consortium Grant from the Washington State Arts Commission’s Arts in Education Program, coupled with local support, has made possible this program, which is tailored to fit each participating school.

Linda Bellon-Fisher & Kate Jones

## Participate!

### Attention Young Aviators and Artists - Enter the 2005 International Aviation Art Contest

The Washington State Arts Commission & Washington State Department of Transportation (WSDOT) are pleased to invite youth ages 6-17 to explore their love for aviation and art by entering the 2005 International Aviation Art Contest. This year’s art contest theme is “Create an Air Show Poster: More Than 100 Years of Human Flight.”

Artwork will be judged, according to age group, in part for its creative use in relation to the aviation world. All children are encouraged to participate, even if they are related to officials or employees of any city, state, federal or international aviation organization. WSDOT Aviation and the Washington State Arts Commission Arts in Education Program will judge entries on the

state level. The top three state winners will go on to compete for the national awards in Washington, D.C. Winners of the national competition will vie for international honors at the Fédération Aéronautique Internationale headquarters in Switzerland.

The Aviation Art Contest brochure, which contains the contest rules is available at <http://www.wsdot.wa.gov/aviation/news/2004/2005ArtContest.htm> or to receive a hardcopy of the brochure, please contact Nisha Hanchinamani, Aviation’s Outreach Coordinator, at 360-651-6310 or [HanchiN@wsdot.wa.gov](mailto:HanchiN@wsdot.wa.gov). The postmark deadline to submit artwork to WSDOT Aviation is January 10, 2005.

# Mapping State Cultural Policy

Reprinted from the Grantmakers in the Arts Reader, Summer, 2004

Mapping State Cultural Policy: The State of Washington

J. Mark Schuster, editor

J. Mark Schuster, David Karraker, Susan Bonaiuto, Colleen Grogan, Lawrence Rothfield, and Steven Rathgeb Smith: contributors

2003, 232 pages, \$20.00. Cultural Policy Center, The Irving B. Harris Graduate School of Public Policy Studies, University of Chicago, 1155 East 60th St., #157, Chicago, IL 60637-2745, (773) 702-4407

Often the focus of studies on cultural impacts is on cities – the national centers of culture such as New York, Los Angeles or Washington D.C., or the regional arts centers such as San Antonio, Minneapolis or Seattle. Indeed, an explosion of attention followed Richard Florida's *Rise of the Creative Class* which indicated that cities with strong arts production attract highly skilled workers, leading, in turn, to stronger local economies. Major foundations are located in major cities and tend to focus on their city's arts and culture as an aggregate of dramatic and diverse subcultures.

But whither the states? Although state arts commissions and federal funding for statewide arts grant programs began at roughly the same time as major city and county arts commissions, they often exist as a backdrop or a pale overarching superstructure. The lack of sharp perspective results partly from their wide geographic purview and from their oversight by a large group of state legislators who are generally not arts connoisseurs.

Now, with enabling funding from the Pew Charitable Trusts, the Cultural Policy Center at the University of Chicago has undertaken a major study of the wide and complex web of policy, funding and other resources supporting the arts and culture found at the state level, including but extending beyond state arts agencies. Using Washington State as an example, Marian A. Godfrey of the Pew Charitable Trusts says in the introduction, "To all those who care about the great variety of cultural resources and activities in Washington, we believe (this book) offers new information and insights that will be useful in strengthening culturally relevant state policies and assuring effective cultural support." Indeed, she indicates the report is a "powerful and easily adaptable methodology for cultural policymakers" that wish to apply it to their state.

Other arts and culture funders, notably the Wallace Foundation with its State Arts Program, also are beginning to

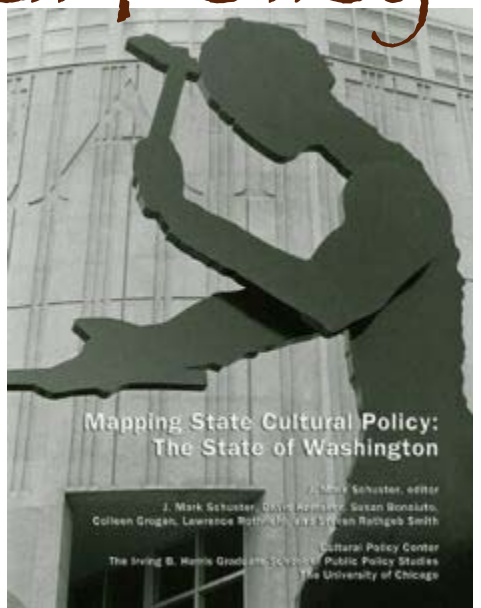
focus on state level arts policy and programming.

The book's editor, J. Mark Schuster, professor of urban cultural policy at the Massachusetts Institute of Technology, has ably brought together a group of scholars to analyze cultural policy and approach the problem of mapping these intersecting and overlapping policies from state agencies, such as the Washington State Arts Commission, and nonprofit statewide cultural agencies, such as Humanities Washington. The book includes useful definitions of terms, as well as the historical background to Washington's cultural funding that is not found elsewhere. A table listing state cultural policy entities includes a startling twenty-six separate state departments and agencies with continuing cultural programming encompassing arts, culture, heritage, humanities, tribal and traditional arts, cultural tourism, capital facilities funding, archiving and taxing districts. The figure "Lines of Communication in Cultural Policymaking in the State of Washington" is an art work in itself!

A strong undercurrent that follows the book's extensive analysis of laws and policy documents, budgets and programs is the message that these agencies would do well to communicate more with each other in order to make more of scarce state resources for arts and culture. Cultural policymakers in Washington and any other state should study the overlapping areas of interest and create opportunities for sharing of resources to create stronger and jointly sponsored programs. Then, that integrated picture could be presented to the authorizers of funding, namely the state legislature and private foundations with statewide focus.

If the ultimate goal of arts and culture funders and sponsors is to build creative and healthy communities with educated citizens who participate fully in civic life, then *Mapping State Cultural Policy* can help us better coordinate funding and other resources for arts and culture for all communities in our states.

Mayumi Tsutakawa



## Funding for the Arts

Individual Donations & Government Funding for the Arts

According to the annual *Giving USA* report released in July by the Giving USA Foundation, \$240.7 billion in charitable donations were made by individuals, estates, foundations and corporations in 2003. Up 2.8% from last year's \$234.1 billion, this amount is the largest since 2000, when charitable giving comprised a record-setting 2.3% of the gross domestic product.

Almost three quarters of all donations made in 2003 came from individuals. Foundations contributed another 10.9%, bequests constituted 9.0% and corporations donated the smallest portion, 5.6%.

Arts, culture and humanities organizations are one of the smallest contribution recipient categories, receiving only 5.4% of the total charitable donations made in 2003, which amounts to just over \$13.1 billion. However, among all nine of the recipient categories, arts organizations experienced the third most pronounced growth. Between 2002 and 2003, the amount given to arts groups increased by 7.3%, or 4.9% when adjusted for inflation.

On the government side of the equation, the Foundation Center's *Arts Funding IV* analysis indicates that government support represents about 11% of total revenue reported by nonprofit arts organizations. Through a distribution pattern reaching nearly every county and congressional district in the United States, public dollars are granted to artists, arts

organizations, schools, and community venues. Although the government supports arts facilities, events and organizations through many different mechanisms, three key funding indicators are Congressional appropriations to the National Endowment for the Arts, legislative appropriations to the nation's state arts agencies, and estimates of direct funding for the arts by county and municipal governments. These three funding streams currently provide a combined \$1.13 billion support for the arts.

Since the 1990's local arts funding has sustained a net loss of 8% and state funding is down 5% when inflation and the purchasing power of arts dollars are taken into account. NEA appropriations have increased moderately in the last two years, but have not yet recovered from the 40% reductions enacted between 1992 and 1996. Just as foundation spending on the arts is affected by the health and stability of asset portfolios, public arts funding is greatly influenced by changes in government revenues and the inexorably increasing costs of education, health care and corrections, which constrict the availability of discretionary funds for other areas, including the arts.

**Sources:** *Individual Donations* (excerpted from NASAA Notes, Sept. 2004, Vol 10, No 9 drawing from data provided by American Association of Fundraising Counsels' Trust for Philanthropy press release, June 21, 2004. "Modest Signs of Rebound," *The Chronicle of Philanthropy*, June 24, 2004). *Government Funding for the Arts* (excerpted from an article of the same name by Kelly J. Barsdate (NASAA) drawing from data provided by the NEA, AFTA and NASAA's State Arts Agency Legislative Appropriations Survey 2004).



# Cultural Exchange with China

Intent on strengthening the role of the arts within the State's international relations and trade agenda, a delegation of 16 artists, arts leaders and arts supporters from across Washington completed an 11-day cultural exchange and trade mission to China in June, 2004. Leading the delegation was Kris Tucker, Executive Director of the Washington State Arts Commission.

The delegation toured at the invitation of the China Workers' Center for International Exchange (CWCIE), Beijing, and with the support of World Trade Exchanges, LLC a Bellevue-based company.

"The goal of our trip was to develop our knowledge of and appreciation for China's cultural resources," Tucker said. "We were able to learn about China's support for the arts and to begin to establish a network of contacts for supporting arts-related trade and exchanges."

During the eleven-day tour, the delegation met with community and arts leaders, artists, instructors and students in Beijing, Nanjing and Shanghai. The trip included meetings with leaders of China's Ministry of Culture and Ministry of Education, the China Federation of Literary and Art Circles, the President of Shanghai Media and Entertainment Group and numerous artists and gallery owners.

At the Nanjing Arts Institute, the delegation met Deputy Academic Dean Chen Qi, one of three Chinese artists who visited Washington State in July 2004 for an artist exchange coordinated by Arts Partners International, a Seattle-based organization.

Arts organizations in Washington State have hosted numerous China related artists and arts projects in recent years, including featured artists at the Seattle International Children's Festival, Yo-Yo Ma and The Silk Road at the Seattle Symphony, "Inside Out" exhibition at the Tacoma Art Museum and the Henry Art Gallery (Seattle), numerous exhibitions at the Seattle Asian Art Museum and Asia Pacific Cultural Center and numerous performances by Chinese acrobatic and opera troupes.

"It was a privilege to explore China's incredible cultural resources and meet with key arts leaders," said Tucker after the trip. "The arts are important to Washington State's trade agenda, and enhance the experience of visiting delegations. We look forward to expanding opportunities for the arts and artists with our Chinese counterparts."

"Trade in cultural goods has grown exponentially over the last two decades. Between 1980 and 1998, annual world trade of printed matter, literature, music, visual arts, cinema, photography, radio, television, games and sporting goods surged from US\$ 95,340 to 387,927 millions." (Study on International Flows of Cultural Goods, 1980-98, Paris, UNESCO, 2000).

Trade is one of the prime drivers of Washington's business success; we are home to industry leaders in aerospace, forest products, software, agriculture and cultural services. Uniquely positioned to work with the Governor's Office, CTED, foreign consuls and other arts agencies, the Arts Commission is working to integrate the arts into the state's trade agenda.

## Members of the delegation included:

Kris Tucker, Olympia.  
Executive Director, WSAC

Bill Merriman, Yakima.  
Business leader, WSAC Chair

Miriam Barnett, Tacoma.  
Community Foundation, WSAC  
past-chair

Cheryll Leo-Gwin, Bellevue.  
World Trade Exchanges LLC, WSAC  
member

Lee Lyttle, Olympia.  
The Evergreen State College, WSAC  
member

Senator Shirley Winsley, Fircrest.  
WSAC member

Shirley Baenen, Bellevue.  
Owner, Columbia Real Estate  
Service, Inc.

Karen Hanen, Port Angeles.  
Executive Director, Arts Northwest

Patsy Surh-O'Connell, Gig Harbor.  
Founder, Asia Pacific Cultural  
Center

Tina Kuckkahn, Olympia.  
Director, The Evergreen State  
College Longhouse

Ann Oxrieder, Bellevue.  
Assistant to the Superintendent of  
Bellevue Public Schools

Shirley Carlson, Seattle.  
Marketing Consultant

Dow Constantine, Seattle.  
King County Council member

Barbara Courtney, Seattle.  
Executive Director, Artist Trust

Gretchen Johnston, Seattle.  
Executive Director, Washington State  
Arts Alliance

Anna Wong, Seattle.  
World Trade Exchanges

Karen Bubbs, Boise, ID.  
Artist; Public Arts Manager for the  
Boise City Arts Commission



Photos from top - Beijing Opera, Tiananmen Square, Dinner, Bicycle Porter Nanjing by Kris Tucker; Forbidden City by Lee Lyttle; Dragon Symbol, Shanghai at Night & Food Vendor by Cheryll Leo-Gwin.

# Washington Arts

Arts Participation Edition - Fall 2004

Washington Arts is published and distributed free of charge by the Washington State Arts Commission.  
To be added to the mailing list please call 360.753.3860, email [info@arts.wa.gov](mailto:info@arts.wa.gov) or visit [www.arts.wa.gov](http://www.arts.wa.gov)

**WASHINGTON STATE  
ARTS COMMISSION**  
PO Box 42675 Olympia WA 98504-2675

PRSR STD  
U.S. POSTAGE  
PAID  
WASHINGTON STATE  
ARTS COMMISSION

The Washington State Arts Commission cultivates a thriving environment for creative expression and appreciation of the arts for the benefit of all.



## - Art, Facts & Information -

"The research tells us what parents and education policymakers have known all along but haven't been able to prioritize on a national level. The arts are critical, not only as a link to student productivity but also as a key to a competitive workforce."

—Mike Huckabee, Governor of Arkansas  
Chair, Education Commission of the States

In addition to twice yearly editions of Washington Arts, we distribute an eNews edition at the beginning of every month. Current articles, up to date opportunities, interesting events and grant deadlines are just a few of the things delivered conveniently to your email box.

To subscribe send an email to [info@arts.wa.gov](mailto:info@arts.wa.gov).

**The office of the Washington State Arts Commission has moved!**  
Our new street address is 711 Capitol Way S, Suite 600, Olympia, WA.  
Our mailing address and phone numbers, email etc, remain the same.

**| -5 Heritage Tour - Seattle to Blaine (U.S.A. - Canada Border) is Now Available!**  
The guidebook includes an audio track with traditional music and narratives from local residents (CD or cassette)  
For ordering information please visit [www.washingtonfolkarts.com](http://www.washingtonfolkarts.com) or call 360.586.2856.

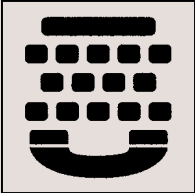
Washington State Arts Commission publications are made

available in alternative  
formats upon request.

Contact us by phone at  
360.753.3860

TTY 1.800.833.6388

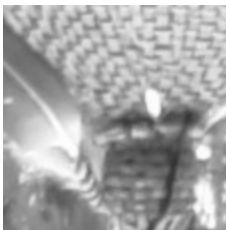
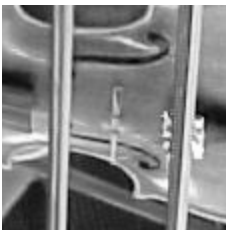
Telebraille 1.800.833.6385 or email [info@arts.wa.gov](mailto:info@arts.wa.gov).



**NATIONAL  
ENDOWMENT  
FOR THE ARTS**



Funding for the Washington State Arts Commission and its programs is provided by the state of Washington and the National Endowment for the Arts, a federal agency.



Each of these images is a detail from a photograph inside this newsletter. See if you can find them all.